



Cleveland Art



December 2006 The Cleveland Museum of Art Members Magazine

From the Director

One unusual year comes to an end and an especially exciting one lies ahead

Dear Members,

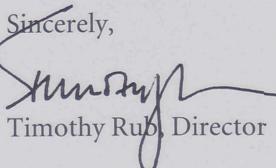
Every December, I find myself filled with a sense of eager anticipation. That is especially true now, because 2007 promises to be an exciting year and an especially important time in the history of this institution. To be sure, we will continue to bring handsome and engaging special exhibitions to Cleveland—starting with *Monet in Normandy* in the spring—and to develop our renowned permanent collection with acquisitions that engage the eye, enrich the spirit, and help us appreciate more fully how the arts can broaden our understanding of human culture and our world.

The coming year will also be a period of enormous change, as the ambitious plan to renovate and expand our facility continues to unfold. Some of this work, such as the improvements to our original building, will remain largely unseen until those galleries reopen. But other changes, such as the construction of the first of the two new wings designed by Rafael Viñoly, will be highly visible and serve as powerful symbols of the new Cleveland Museum of Art and all that it will mean to our community in future decades.

I am also reminded that we should not only think about the future, but also look back and take stock of—and pride in—all that has been accomplished. The list is long and quite impressive. It begins with the extraordinary progress made on the building during 2006, culminating with the reopening of much of the Breuer wing in October and the rededication of this building to its original purpose: education. It continues with our success in fundraising, which has brought us close to our goal of \$160 million for the first phase of the capital campaign. And it includes major acquisitions that have greatly enriched our collection.

None of these accomplishments, and many others that I do not have the space to mention here, would have been possible without the commitment and unceasing efforts of our staff and board of trustees. Their work and their dedication to maintaining the rich traditions and high standards of this institution have been critical to our success, and this will always be so. Therefore, I would like to offer my heartfelt thanks to them, and to say once again that it is richly deserved. I would also like to conclude this, my last letter to our members in 2006, by saying how much we appreciate your support and the many different ways in which you help the museum. Nothing could be more important, and nothing gives me more hope that we will continue to prosper in the year to come.

Sincerely,


Timothy Rub, Director

What's Happening

● Winter Lights and CircleFest

This year's Winter Lights Lantern Festival features the *Environment of Lights* installation on Wade Oval and lantern displays inside the museum from Friday evening, December 1 through Sunday, December 10. The annual University Circle Holiday CircleFest is Sunday, December 3, from 1:00 to 5:30. Lantern procession at 5:30.

● Parking Garage Open

Visitors may use the museum parking deck while construction proceeds on the expanded parking facility. Additional parking is available nearby in University Circle. Fees apply at all locations.

● CMA Old Masters at the Frick

Through January 28 at the Frick Collection, New York City. See a selection of 13 old master paintings from the Cleveland collection.

● Paintings at Oberlin

Oberlin College's Allen Memorial Art Museum once again plays host to a selection of CMA works, through December 17.

● Richard Long at MOCA

Richard Long's *Cornwall Circle* is on view in the appropriately circular corner gallery at MOCA Cleveland, through December 30.

● VIVA! & Gala Around Town

Visit www.clevelandart.org/perform for detailed information about the entire Around Town series. See page 12 for details about new half-season subscriptions.

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Personal and Professional

An exhibition of CMA paintings at the Frick Collection shows how a museum can be shaped by its early years



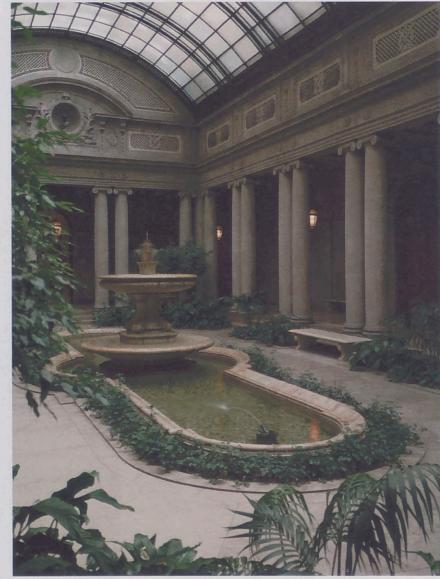
COVER: OLD MASTERS IN NEW YORK
The Cleveland Museum of Art's *El Greco Holy Family* (cover) visits the Frick, where it can be seen with the artist's *Purification of the Temple* and the magnificent portrait of Vincenzo Anastagi (c. 1590–95, oil on canvas, 130 x 100 cm, Gift of the Friends of the Cleveland Museum of Art in Memory of J. H. Wade 1926.247).



When construction of the expanded Cleveland Museum of Art temporarily sent the collection into storage, many of the objects acquired their first opportunity to travel since their accession. Thirteen spectacular examples of European painting—Renaissance, Baroque, Neoclassical, and Romantic—are now on view at the Frick Collection in New York.

The Frick and Cleveland collections were both founded on 19th-century grime and enterprise—steel and oil transmuted into the fine arts. Liberty Holden, one of the earliest donors of art to the Cleveland museum, abandoned a career in education to wrest a fortune from silver mines in Utah. John Long Severance, whose collection and endowment also enriched the museum, worked his way up through the oil business to found several industrial enterprises. In the creation of the museum they combined their assets and efforts with those of other civic-minded people, including Jeptah H. Wade II, whose fund for acquisitions by the curatorial staff began the disinterested support of professional connoisseurship that was to become a tradition in Cleveland.

Most of the works in this exhibition bear the donor credit of the Leonard C. Hanna Jr. Fund. Heir to a fortune made primarily in steel, this gifted investor and bon vivant presented the core of the museum's collection of Impressionist and Post-Impressionist art and established a fund for acquisitions that transformed his hometown museum into one of the world's most potent collectors. Like J. H. Wade before him, Hanna refused to allow even a gallery to be named for him. His greatest contribution may have been to professional deliberation and research.



Left to right: Exterior view of the Frick mansion from Fifth Avenue, plus interior views of the Oval Room and Garden Court

REMEMBER TO PACK YOUR MEMBERSHIP CARD

Members at the Classic level and higher receive reciprocal admission to over 50 art museums around the country, including the Frick Collection and several others in the New York City area. For a complete list, see www.clevelandart.org/membership.

Not a Classic member? Contact the membership department at 216-707-2268 for details about prorated upgrades.



Until the purchase of Jacques-Louis David's *Cupid and Psyche* in the 1960s, the sensual aspect of Western art was rarely glimpsed at the Cleveland Museum of Art (1817, oil on fabric, 184.2 x 241.6 cm, Leonard C. Hanna Jr. Fund 1962.37). Amorous adventure is also almost unknown in the Frick Collection; although the panels of *The Progress of Love* by Jean-Honoré Fragonard are suffused with a sublimated eroticism, their subjects are decorous.

Hanna came from a family of industrialists. The Cleveland museum's early supporters generally were heirs of the Gilded Age with the leisure to pursue art and philanthropy; they astutely increased inherited wealth and sought socially responsible uses for it. To paraphrase John Adams, they could study peace because their fathers had studied war. Henry Clay Frick studied war.

Born on a farm, Frick clawed his way into the coal business despite a sketchy education and dim prospects. Eventually his army of immigrant miners crawled under much of southwestern Pennsylvania and his coke ovens blackened the air. A millionaire steel magnate by age 30, Frick became a symbol of capitalist greed, but wealth did not bring ease. He survived an attack by a radical anarchist and endured the early deaths of a daughter and a son, and the resulting depression of his wife.

But art was a consolation. Before Frick attained wealth, a businessman sent to evaluate his creditworthiness had written, "On the job all day, keeps books evenings, may be a little too enthusiastic about pictures but not enough to hurt; knows his business down to the ground." Frick at first bought contemporary genre paintings and landscapes, but as his taste deepened he began to pursue masterpieces. Sentimental portraits and scenes of bucolic labor give the collection a lyrical, romantic aspect, though there are many works of stern grandeur. His collecting reflects the growth of a sensibility rather than a program. Guided by a passion for excellence and fueled by wealth and perseverance, that sensibility became a monument, with a unique coherence enhanced by the extraordinary rarity of so many of the objects.

In contrast, the visiting paintings from Cleveland are the fruit of a deliberate program carried out by museum professionals over years of relatively scarce availability. Yet even this small group, thoughtfully composed by the Frick's curators, sketches a recognizable historical arc from the Renaissance to the 19th century.

The aesthetic impact of the Frick Collection is intensified by its imposing architectural setting. During construction, Frick wrote to a designer, "We desire a comfortable well arranged home, simple, in good taste, and not ostentatious." He never told his architect of his plan to make No. 1 East 70th Street a public museum.

Here, during the years when the Yale undergraduates Leonard Hanna and Cole Porter were attending the theater in New York, changing into evening clothes on the train from New Haven, Frick often wandered the galleries of his house alone at night, sitting before pictures long minutes at a time, sometimes touching them. In their company, his life drew to a close. ■■■

John Long Severance presented the great collection of armor that has proved so popular from that day to this, as well as the *Burning of the Houses of Parliament*, the great landscape by J. M. W. Turner that joins the Frick's three wonderful paintings by Turner (1835, oil on fabric, 92 x 123.2 cm, Bequest of John L. Severance 1942.647). It hung in Severance's library during the years of friendly rivalry with his sister. Knowing that most would ultimately enter the collection helped the curators to plan their acquisition strategy.

CONNECTION

Learn about the Frick Collection and the Cleveland loans at www.frick.org.

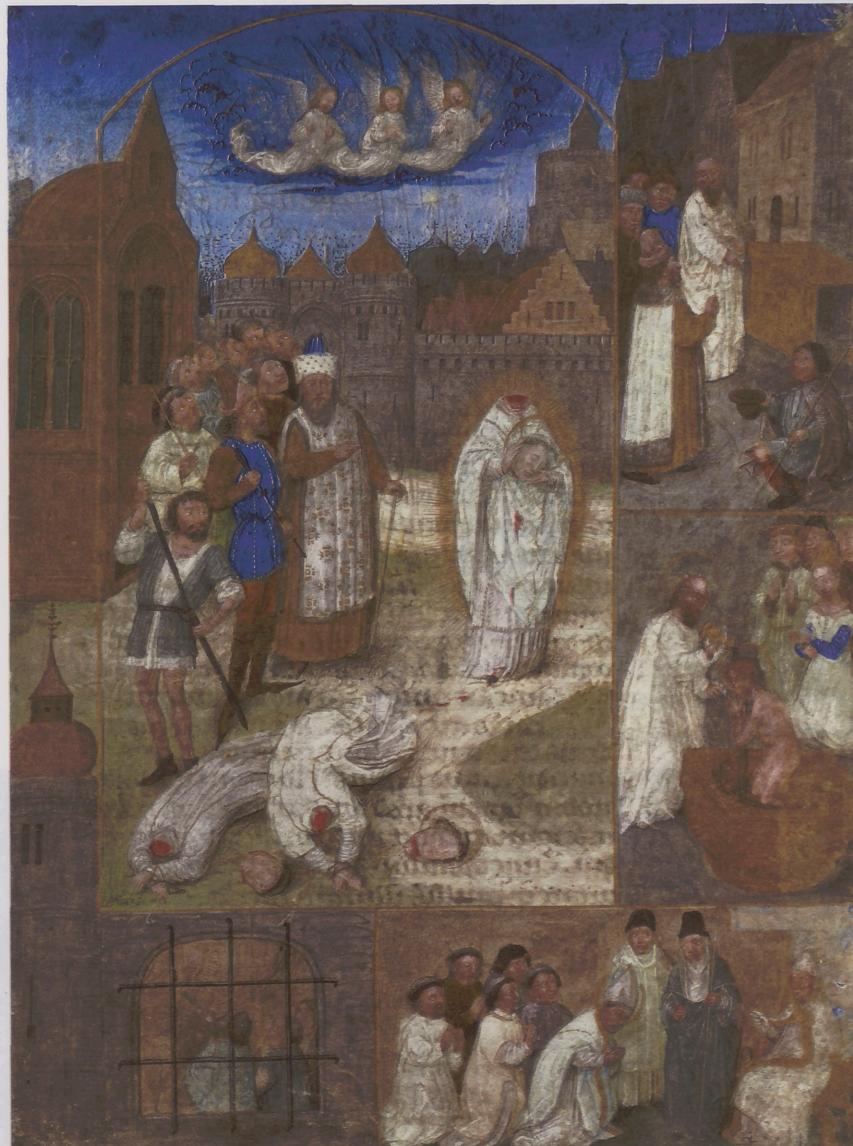


Andrea del Sarto's *Sacrifice of Isaac* was purchased with an acquisition fund established by Mr. and Mrs. Liberty Holden, who also gave their entire collection of early Italian Renaissance painting to the museum (c. 1527, oil on wood, 178 x 138 cm, Delia E. Holden and L. E. Holden Funds 1937.577). With the enterprise that marked his success in the mining and publishing industries, Holden acquired the entire contents of an exhibition of Italian "primitives" in Boston in the early 1880s.



A Masterpiece in Miniature

Simon Marmion's *Martyrdom of Saint Denis* takes its place in the museum's distinguished medieval holdings



Simon Marmion (French, Valenciennes, 1420s–1489). *The Martyrdom of Saint Denis: Detached Leaf from the Breviary of Charles the Bold and Margaret of York*, 1467–70. Tempera on vellum, 15.2 x 11.3 cm. John L. Severance Fund 2005.55

The acquisition of fine books was a constant pursuit of the four Valois dukes of Burgundy and their spouses. Ruling from 1364 until 1477 over a swath of territory extending from eastern France to modern Belgium and parts of Holland, the dukes represented a branch of the French royal house of Valois. Their collective passion for books extended to those meant for private devotions, such as books of hours and breviaries, to service books for their private oratories and religious foundations.

The ducal libraries also included volumes on secular subjects such as histories, romances, manuals of war and good governance, and treatises on hunting. Some of these books (usually referred to as manuscripts since they were written and decorated



Simon Marmion. *The Holy Virgins Entering Paradise: Detached Leaf from the Breviary of Charles the Bold and Margaret of York*, 1467–70. Tempera on vellum, 16 x 11.9 cm. The Metropolitan Museum of Art, New York, Robert Lehman Collection, 1975.1.2477

by hand) were acquired by the dukes either ready-made for the market or through inheritance. However, the lion's share and possibly the finest examples were commissioned specifically to meet the dukes' requirements and their demanding criteria for beautiful illustrations. Much is known of the ducal library's contents thanks to the inventories that were routinely made.

The Cleveland Museum of Art was fortunate in acquiring last year a detached miniature from a deluxe breviary commissioned by the third duke of Burgundy, Philip the Good (ruled 1419–67), but completed after his death for his son and successor, Charles the Bold (r. 1467–77) and his spouse, Margaret of York, Duchess of Burgundy from 1468 to 1503. The museum's new miniature represents the *Martyrdom of Saint Denis*. It survives with a sister leaf representing the *Holy Virgins*, now in the Metropolitan Museum of Art, New York. These two leaves are the sole tangible remnants from a breviary that was well documented in its time. Dismembered at some unknown date, it once contained 624 folios, 95 full-page miniatures, 12 calendar vignettes, and several thousand small initials and marginal decoration—an extraordinary amount of decoration. A breviary was the service book containing the texts for celebrating the Divine Office, and members of the monastic orders and the clergy of the major orders were obligated to recite daily from it. Monastic breviaries typically were simple books largely without illustrations except for decorated letters to mark important openings and divisions. More luxurious copies often contained miniatures of biblical scenes or representations from saints' lives as exemplified by the Marmion *Saint Denis*. The grandest among them usually were intended for secular individuals at the highest levels of society. The most lavish breviaries are associated with aristocrats such as Charles V of France and Queen Isabella of Castille.



Simon Marmion. *Scenes from the Life of Saint Bertin: Interior Panels from the Saint Bertin Altarpiece*, 1459. Tempera on panel, 56 x 147 cm each. Staatliche Museen zu Berlin, Gemäldegalerie, 1645, 1645a



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Sandra Hindman, "Two Leaves from an Unknown Breviary: The Case for Simon Marmion," in *Margaret of York, Simon Marmion and the Visions of Tondal*, ed. by Thomas Kren (Malibu: J. Paul Getty Museum, 1992), pp. 223–32.

Sandra Hindman, et al., *The Robert Lehman Collection. IV. Illuminations* (New York: Metropolitan Museum of Art, and Princeton: University Press, 1997), pp. 60–72.

Thomas Kren and Scot McKendrick, *Illuminating the Renaissance: The Triumph of Flemish Manuscript Painting in Europe*, exh. cat. (Los Angeles: J. Paul Getty Museum, 2003), cat. 10, pp. 105–6.

The Cleveland miniature is attributable to the hand of Simon Marmion (1420s–1489), one of the most esteemed miniaturists of his generation. The poet Jean Lemaire de Belges praised Marmion as the "prince of illumination," a reputation owing much to his proficiency in depicting nature and representing light and textures of objects. He was also a gifted storyteller. A member of a family of painters from Amiens, Marmion likely trained in his father's workshop before establishing his own atelier in Valenciennes. During the course of his career he received numerous commissions from the Burgundian court. In addition to manuscript illuminations, his commissions included paintings, altarpieces, portraits, and decorations for court festivities.

The iconography of the *Saint Denis* miniature is unusual. It shows on the recto scenes from the saint's life and martyrdom, while on the verso appears the text for the beginning of the office for the Feast of Saints Denis, Eleutherius, and Rusticus, which falls on October 9. Marmion has been credited with developing architectural settings to organize the discontinuous spaces of compositions that contain multiple scenes. Such innovations exploit the illusionism of the page and are demonstrated with great skill in the *Saint Denis* miniature. The marginal vignettes on the recto are set against such architectural backdrops and depict above right Denis in Rome with Saint Paul restoring the sight of a blind man. The other scenes below show Denis being baptized, and in his bishop's miter kneeling before Pope Clement I, who according to legend sent him along with his companions Eleutherius and Rusticus to Gaul as missionaries. In the lower left margin we see the three missionaries taking communion following their imprisonment by order of the Roman prefect in Paris. The center scene, an arch-topped miniature, contains the principal image in which the three saints have been martyred by beheading. Only Denis's corpse miraculously rises to its feet, holding its severed head.

The Cleveland miniature of *Saint Denis* and its sister leaf of the *Holy Virgins* in the Metropolitan Museum offer a glimpse into the magnificence of the original breviary. They also provide a visual link to Marmion's painterly style. Points of comparison have been observed with the *Saint Bertin Altarpiece*, now divided between the National Gallery, London, and the Gemäldegalerie, Berlin, painted by Marmion between 1454 and 1459 for Guillaume Fillastre, abbot of the Abbey of Saint-Bertin at Saint-Omer. Fillastre was also a courtier to Philip the Good. The tonsured prelates, bishop, angels, and architectural features found within the *Saint Bertin Altarpiece* are echoed in the *Saint Denis* miniature. Stylistically, the *Saint Denis* also relates to the manuscript of the *Visions of Tondal* in the J. Paul Getty Museum, made for Margaret of York around 1474. Affinities of palette and tonalities as well as Marmion's specific treatment of the figures in the *Visions of Tondal* offer clear relation to the *Saint Denis*.

The new Cleveland miniature joins an already distinguished collection of medieval and Renaissance manuscript leaves. It provides physical representation within the museum's medieval holdings of an important commission and provides the collection with an example of the work of one of the 15th century's most celebrated miniaturists and panel painters. ■



Simon Marmion. *King Conchober and King Donatus*, 1475. Fol. 35 from *The Visions of Tondal*. Tempera on vellum, 36.3 x 26.2 cm. J. Paul Getty Museum, Los Angeles, Ms. 30

Art Across the Miles

The museum's Distance Learning program links the collection to math and more

How do seventh graders in Raymond, Maine (pop. 4,299), and university students in Peoria, Illinois, visit the Cleveland Museum of Art's collections? And how can teenagers from the Skokomish tribe in southwestern Washington state participate in an after-school discussion with museum educators about Pieter de Hooch's *Portrait of a Family Playing Music* when it is actually 7:00 p.m. on a Thursday evening here in Cleveland? The answer is that they all connect to the CMA through interactive video distance learning.

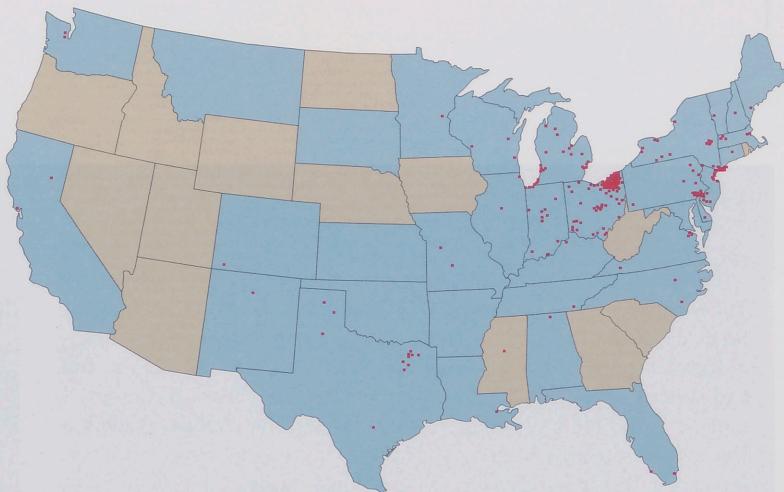
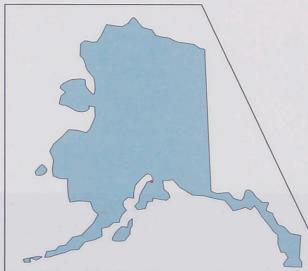
The museum's Distance Learning program, established seven years ago to serve a national student and teacher population, develops, produces, and presents live two-way audio and video conversations that take place in real time. Through use of television monitors and other equipment, students can see the presenter at the CMA studio and the presenter can look into the classroom, engaging in a back-and-forth illustrated conversation across the miles.

Schools can choose among 43 lesson topics featuring solid, educator-developed content that is aligned with national academic standards. The topics include presentations in languages such as Spanish, French, and Italian—allowing conversational practice with native speakers for students learning these languages or a chance for ESL (English as a Second Language) students to gain confidence expressing themselves in English.

The videoconferences use images from the museum's permanent collection to teach core subjects such as math, science, language arts, and social studies. They provide a visually rich and stimulating yet accessible way of learning while also meeting the needs of schools that may be too physically remote or limited in funding for field trips to major cultural institutions. The lessons

Dale Hilton and engineer Les Vince work in the new Distance Learning studio. The green background allows the image of the instructor to be digitally superimposed over the work of art being discussed.





The museum's Distance Learning programs have reached all the states tinted in blue, many of the sites numerous times. Not only have students in some very remote places been able to learn about the CMA collection, but the program also allowed the museum to remain engaged with educators in our own region even when construction closed our building.

address the trend toward integration of education and technology and assist teachers seeking ways to broaden their students' educational experiences.

"Tessellation Exploration" exemplifies this integrative approach. In this lesson, students view diverse objects from the collection that feature tessellations—patterns created when one or more repeated shapes cover a plane without gaps or overlaps. The array of images includes the checkerboard-patterned footboard of a first-century cartonnage mummy case, a tiled floor in an M. C. Escher print, and a diamond and triangle pattern on a Yoruba crown. Working with an on-camera museum educator, students analyze the polygons found in these objects and learn to identify regular, non-regular, demi-regular, pure, and semi-pure tessellations. This single example illustrates how reinforcing mathematical or other concepts through works of art using an interactive format offers a multidisciplinary way to address students who are primarily visual or auditory learners. As part of the museum's Department of Education and Public Programs, Distance Learning joins other successful community outreach initiatives such as Parade the Circle, Art to Go, and adult and children's studio classes. Indeed, each year dozens of local schools and others throughout the state participate in videoconference lessons. The program also extends CMA's outreach on a national scale, engaging more than 87,000 students and teachers in 35 states over the past seven years. Interest from educators in Mexico, Japan, and England promises an international dimension for the future.

In 2006 Distance Learning represented the museum at Community Wealth Ventures, an entrepreneurial training program for nonprofits sponsored by the Cleveland Foundation. The program also developed "Survey of Non-Western Art," its first semester-length university-level course, consisting of videoconferences and online assignments. Accolades were bestowed by K-12 classroom teachers who voted the program as their favorite in a national survey's Art Museum Content Provider category. And the industry publication *Best Practices in Videoconferencing* named Technical Director David Shaw a Hero of Distance Learning. Such acknowledgments encourage educators to use CMA programs, thereby strengthening the museum's mission to "bring the pleasure and meaning of art to the broadest possible audience." ■

THANKS

The Distance Learning program has received support from general individual donors as well as The Andrews Foundation, Nathan L. and Regina Herman Charitable Fund of the Jewish Community Federation of Cleveland, Key Foundation, The Stocker Foundation, Ohio SchoolNet, the Ohio Humanities Council, and the Womens Council of the Cleveland Museum of Art.



Miró in his studio

Barcelona Lectures

Saturday, December 2, 2:30–3:30
 Bradley Epps, Professor of Romance Languages and Literatures, Harvard University. *Between the Rose of Fire and the City of Ivory: Barcelona and Modernity.* Join us for this free lecture that complements the exhibition *Barcelona & Modernity.*

Barcelona Exhibition Tours

Docents give gallery talks in the exhibition *Barcelona & Modernity* at 1:30 daily, and 6:00 Wednesdays with a few exceptions (see calendar). Talk free; exhibition ticket required.

Barcelona Films

See page 13 for details on movies set in and around Barcelona.

Lantern Festival and CircleFest

This year's Winter Lights Lantern Festival features the *Environment of Lights* installation on Wade Oval and lantern displays inside the museum from Friday evening, December 1 through Sunday, December 10. On Sunday, December 3, from 1:00 to 5:30, the museum joins two dozen of its neighboring institutions for University Circle Holiday CircleFest. Lantern-making workshops will be held from 2:00–4:30; make simple Tiffany lanterns to carry in the procession. The day culminates at 5:30 as dancers, giant puppets, and guest artists with lit lanterns lead a spectacular procession into and around Wade Oval.

Take part in an Art to Go presentation, use technology to picture yourself in CMA works of art, and meet Art Crew characters. Enjoy art stories with celebrity readers, a fabric decorating workshop, and seasonal music.

See www.clevelandart.org/lantern for details.

Volunteers are needed the week beginning November 27 to prepare for the festival and many more for the festival itself. Call Liz Pim of Volunteer Initiatives at 216-707-2593.



Talks to Go

A Masterpiece in the Making

Join us as the Cleveland Museum of Art builds for the future. Enjoy free talks by our museum volunteer docents for your community group at your location. The presentation introduces the museum's \$258 million renovation and expansion, and gives a preview of what is coming as the CMA expands its spaces for collections as well as educational and public programs. To request a speaker, call Kathleen Colquhoun at 216-707-2461.

Book Clubs

Art and Fiction Book Club

Visit the new Ingalls Library and look at art history through books with fine art themes. The program blends slide presentations about art with discussions about the book and its art themes. Books related to book selections are also on display. This program is a collaboration of the CMA library and education department. Register at the ticket center. \$44, CMA members \$35.

The Rescue Artist: A True Story of Art, Thieves and the Hunt for a Missing Masterpiece, by Edward Dolnick. 3 Wednesdays, January 10-24, 1:30-3:00.

CMA@Starbucks Coffee Talks

Join CMA staff to discuss art and the museum's upcoming exhibitions.

Friday, December 1, 2:00-2:30 at 12405 Cedar Road, Cleveland Heights 44106.

Monday, December 4, 10:00 at 1456 SOM Center Road, Mayfield Heights 44124; then 12:00 at 3470 Warrensville Center Road, Shaker Heights 44122; then 2:00 at 19555 Detroit Road, Rocky River 44116.



Art Classes for Kids and Teens

NEW! Winter Session of Museum Art Classes!

We're back in the museum once again and teaching classes on Saturdays. Registration is now open for the six-week winter session, January 20-February 24. Choose mornings 10:00-11:30 or afternoons 1:00-2:30. Register at the ticket center. Limited enrollment.

Art for Parent and Child (age 3) morning only; *Mini-Masters* (ages 4-5); *Rainbow Connection* (ages 5-6); *Wearable Art* (ages 6-7); *Time Travels* (ages 8-10); *In Three-D* (ages 9-12); *Draw It!* (ages 13-17) afternoons only. \$72, CMA members \$60; *Parent and Child* \$85, CMA members \$72. *Claymation for Teens* (ages 13-17) mornings only, special pricing \$150, CMA members \$125.

Lectures for Adults

This course offers patrons a survey of the visual arts with an emphasis on understanding art through form, content, and cultural context, while drawing particular attention to important works from the Cleveland Museum of Art's collection. Register at the ticket center.

World Views: Non-Western Art, Part II

6 Wednesdays, January 24-February 28, 10:00-11:30 at the Cleveland Museum of Art. Topics include *Native North American Art, Islamic Art, Imperial China, Medieval Japan, Later Japan*, and *Arts of Africa*. \$128, CMA members \$98; individual sessions \$25, CMA members \$20.

Adult Studios

Registration for adult studio winter classes begins this month. Costs vary by course length: 4-week classes cost \$90, CMA members \$72; 6-week classes cost \$135, CMA members \$108; 10-week classes cost \$225, CMA members \$180. All classes held at the CMA. To register for classes, contact the ticket center at 216-421-7350. For course descriptions and instructors, visit online at www.clevelandart.org/education.

Advanced Watercolor

8 Wednesdays, January 17-March 14 (no class February 21), 10:00-12:30.

Beginning Watercolor

8 Wednesdays, January 17-March 14 (no class February 21), 1:00-3:30.

Watercolor in the Evening

8 Wednesdays, January 17-March 14 (no class February 21), 6:00-8:30.

Drawing

8 Thursdays, January 18-March 15 (no class February 22), 10:00-12:30.

Drawing and Painting from a Model

8 Tuesdays, January 16-March 6, 10:00-12:30 or 8 Wednesdays, January 17-March 7, 6:00-8:30.

Composition in Oil

8 Fridays, January 12-March 2, 10:00-12:30 or 6:00-8:30.

Introduction to Drawing

6 Mondays, January 22-March 5 (no class February 19), 10:00-12:30.

Chinese Brush Painting

7 Tuesdays, January 23-March 6, 1:00-3:30.

Mid-season Subscription Packages

Give the Gift of Music and Dance!
VIVA! & Gala subscription packages are now available. Spectacular performances at some of Cleveland's most impressive halls and architectural sites make a perfect holiday gift!

Two special mid-season packages:

8-concert subscription (up to a 30% savings over single ticket prices): Choose any 8 of the remaining available concerts. \$184, CMA members \$176.

4-concert subscription (up to a 15% savings over single ticket prices): Choose any 4 of the remaining available concerts. \$104 (one price only).

Call 1-888-CMA-0033 to order.

In Concert with Members of the Silk Road Ensemble

Wednesday, January 17, 7:30
Reinberger Chamber Hall

"A near perfect synthesis of melody and emotion." —*The Capital Times*

Artemis String Quartet

Friday, February 9, 7:30
Plymouth Church of Shaker Heights, UCC

"The most impressive quartet among the new generation." —*The New York Times*



Leahy

Eroica Trio

Friday, February 16, 7:30
Plymouth Church of Shaker Heights, UCC

"There is an edge of the seat intensity to every note they produce." —*The New York Times*

Mozart's *Marriage of Figaro*

The Bulgarian State Opera
Wednesday, February 28, 7:30
Ohio Theatre, Playhouse Square Center

Leahy

Leahy

Friday, March 23, 7:30
John Hay High School Auditorium

"Striving energy . . . intoxicating." —*The New York Times*

Hossein Alizadeh & Ensemble

Friday, March 30, 7:30
Drury Theatre, The Cleveland Play House

"A brilliant composer and performer." —*Los Angeles Times*

Akiko Suwanai, violin

Akira Eguchi, piano
Friday, April 13, 7:30
Pilgrim Congregational Church

"Her performance ranks near the top of what is possible to achieve on the violin." —*Seattle Times*

Dulce Pontes: Songs from Portugal

Friday, April 27, 7:30
John Hay High School Auditorium

Anonymous 4

Wednesday, May 2, 7:30
The Shrine Church of St. Stanislaus

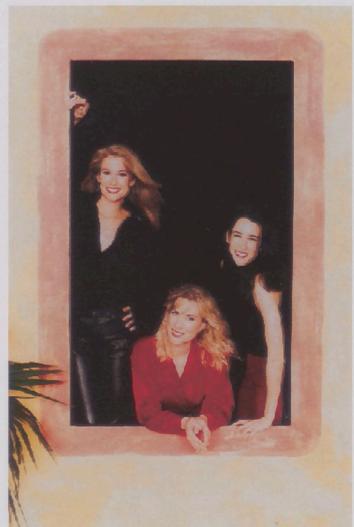
"The uncannily accurate singing, with all the pitches dead on, sets up a vibration of seemingly infinite emotional expressiveness." —*Wall Street Journal*

Le Mystère des Voix Bulgares

Sunday, December 10, 4:00 at the Shrine Church of St. Stanislaus.

SOLD OUT.

DINING, PARKING, DIRECTIONS
Go to www.clevelandart.org/perform, click on "Venues," and get information on where to dine, park, and how to get to the venues.



Eroica Trio



Barcelona as Backdrop

Barcelona has long been an attractive setting for international filmmakers, but perhaps more so since the 1992 Barcelona Olympics. Here's a sampling of some of the best (or at least most picturesque) modern films shot there. Admission to each film is \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher. Panorama vouchers, in books of ten, can be purchased at the museum ticket center for \$45 (members \$35). Call the ticket center for advance tickets.

Barcelona

Friday, December 1, 7:00
Sunday, December 3, 1:30

(USA, 1994, color, some subtitles, 35mm, 101 min.) directed by Whit Stillman, with Taylor Nichols,



L'Auberge Espagnole

Chris Eigeman, and Mira Sorvino. An uptight American yuppie businessman living in late-1980s Barcelona finds his life changed by the arrival of his arrogant, skirt-chasing, Navy officer cousin. Whit (*Metropolitan*) Stillman's clever talkfest is a deft mix of romance, satire, and philosophy.

The Passenger

Wednesday, December 6, 6:45
Friday, December 8, 6:45

(Italy/France/Spain, 1975, color, 35mm, 126 min.) directed by Michelangelo Antonioni, with Jack Nicholson and Maria Schneider. In this enigmatic, beautifully photographed drama, a burnt-out TV journalist switches passports and identities with a dead Englishman he discovers in a North African hotel room one day. The reporter's dream of starting over soon turns

into a nightmare of inherited problems. www.sonyclassics.com/thepassenger/

L'Auberge Espagnole

Sunday, December 10, 1:30
Wednesday, December 13, 6:45

(France/Spain, 2002, color, subtitles, 35mm, 122 min.) directed by Cédric Klapisch, with Romain Duris, Judith Godrèche, and Audrey Tautou. A French economics student learns about love and life while sharing a Barcelona apartment with an assortment of young people from around the world. This delightful comedy was followed by this year's sequel *Russian Dolls*.

Land and Freedom

Friday, December 15, 7:00
Sunday, December 17, 1:30

(Britain/Spain/Germany/Italy, 1995, color, some subtitles, 35mm, 109 min.) directed by Ken Loach, with Ian Hart. In 1936, a young, working-class Communist from Liverpool decides to fight in the Spanish Civil War. Winner of the European Film Award ("Felix") for best film of 1995.

Food of Love

Wednesday, December 20, 7:00
Friday, December 22, 7:00

(Spain/Germany, 2002, color, 35mm, 112 min.) directed by Ventura Pons, with Juliet



The Passenger

Antonio Gaudí

Daily, Tuesday, December 26—

Saturday, December 30, 1:30

(Japan, 1984, color, subtitles, 35mm, 72 min.) directed by Hiroshi Teshigahara. Back by popular demand is this singular documentary in which a roaming camera explores the fabulous interiors and exteriors of some of Gaudí's most breathtaking buildings. New 35mm color print; music by Tōru Takemitsu. Regular admission prices.



Stevenson, Kevin Bishop, and Paul Rhys. A young page-turner falls for a celebrated pianist—so does his mother—in this sensitive, polysexual drama that marked the English-language debut of veteran Catalan filmmaker Ventura Pons. Adults only. Cleveland theatrical premiere.

Gaudí Afternoon

Wednesday, December 27, 7:00
Friday, December 29, 7:00

(Spain, 2001, color, 35mm, 97 min.) directed by Susan Seidelman, with Judy Davis, Marcia Gay Harden, and Lili Taylor. In this twisty, turny, gender-bending comedy from the

director of *Desperately Seeking Susan*, an American expatriate writer living in Barcelona is hired by a mysterious brunette to find her missing ex, setting off a chain of surprising revelations. "A smart



Gaudí Afternoon

ensemble comedy...The cast delivers in hilarious deadpan style." —*New York Daily News*. In English. Cleveland theatrical premiere. Special thanks to Susan Seidelman.

The Bobo

Sunday, December 31, 1:30

(Britain, 1967, color, 105 min.) directed by Robert Parrish, with Peter Sellers, Britt Ekland, and Rossano Brazzi. A struggling singing matador is promised a gig in Barcelona if he can seduce the city's most beautiful (and ruthless) heartbreaker within three days.

Give the Gift of Membership

This holiday season share the treasures of the Cleveland Museum of Art with your friends and family by giving them a CMA membership. Now through January 7, 2007, CMA members save 20% on the purchase of new gift memberships up to the \$100 Classic level. A membership to one of the world's greatest museums—the perfect gift for everyone. Call 216-707-2268 to purchase your gifts today!

Valid on the purchase of new memberships only. Cannot be used to renew an existing membership or for a person within an existing membership household. No other discounts or promotions can be combined with this offer, including Cash in Your Tix. Discount available on memberships valued \$100 or less. Offer expires January 7, 2007. Purchase by December 20 to guarantee delivery by December 25.



The Musart Society donated funds to acquire this German harpsichord by the Amsterdam-based builder Bruce Kennedy. Modeled after an instrument built by Michael Mietke in 1719 that is believed to have been used by J. S. Bach, it is dedicated to Vincent M. Arnold, a member of the founding committee of the Musart Society. This instrument and four others are currently on loan to Oberlin College, where they are used in recitals and kept in good playing condition during the museum building project.

Expansion Project Timeline

Winter/Spring 2008

Galleries begin reopening in the newly renovated 1916 building

Summer/Fall 2008

East Wing special exhibition space opens

Spring/Fall 2008

Remove existing 1958 and 1983 buildings

Spring 2009

New East Wing galleries open

2011

West Wing galleries open



The Musart Society

The Musart Society, founded in 1946, is a group of music lovers committed to the support of classical music at the museum. Through gifts and memberships from donors and friends, the endowment of the Musart Society has provided free concerts, purchased keyboard instruments, commissioned musical compositions, sponsored artists' receptions, and helped underwrite various concert series, such as the Musart Series, the Aki Contemporary Music Festival, and classical music programming of the current VIVA! and Gala Around Town series.

The Musart Society recently made a significant pledge to the exciting renovation and expansion project at the museum and with the reopening of Gartner Auditorium anticipates even greater involvement in classical music at CMA. Membership donations and other financial support insure the continuation of CMA presenting the finest classical music and performers. For membership information contact Michael McKay at 216-707-2284.

Members Audit CWRU Classes

For \$200, CMA members may sit in on these Case Western Reserve University art history classes. Register through the ticket center.

Spring classes begin January 16 and end May 10.

ARTH 250 *Art in the Age of Discovery*. Edward Olszewski. MWF 11:30-12:20

ARTH 271 *American Art and Architecture*. Henry Adams. MW 12:30-1:45

ARTH 374/474 *Impressionism to Symbolism*. Anne Helmreich. W 5:00-7:30

Visit/Contact Info

Museum Hours

Tuesday-Sunday 10:00-5:00
Wednesdays and Fridays to 9:00
Closed Mondays

Administrative Telephones

216-421-7340
1-888-269-7829
TDD: 216-421-0018

Website

www.clevelandart.org

Ticket Center

216-421-7350 or
1-888-CMA-0033
Fax 216-707-6659

Non-refundable service fees apply for phone and internet orders.

Membership

216-707-2268
membership@clevelandart.org

Museum Store

216-707-2333

Special Events

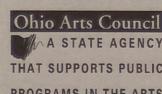
216-707-2665

Ingalls Library Hours

Tuesday-Friday 10:00-5:00
Wednesdays to 9:00
Reference desk: 216-707-2530

Parking Garage Open

Additional parking is available nearby in University Circle. Fees apply at all locations.



Magazine Staff

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Questions? Comments?

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Calendar

1 FRIDAY

Tour 1:30 *Barcelona & Modernity* 

Winter Lights Lantern Festival 6:00–9:00 Festival begins. *Environment of Lights* installation on Wade Oval, lantern displays

Film 7:00 *Barcelona* 

2 SATURDAY

Tour 1:30 *Barcelona & Modernity* 

Guest Lecture 2:30 *Between the Rose of Fire and the City of Ivory: Barcelona & Modernity*

3 SUNDAY

Holiday CircleFest 1:00–5:30 Art to Go, Distance Learning studio, Art Crew characters, art stories with celebrity readers, fabric decorating, seasonal music

Tour 1:30 *Barcelona & Modernity* 

Film 1:30 *Barcelona* 

Lantern Workshop 2:00–4:30 *Tiffany lanterns*

Lantern Procession 5:30

5 TUESDAY

Tour 1:30 *Barcelona & Modernity* 

Nia Coffee House 6:00–8:30 at Coventry Village Library

6 WEDNESDAY

Tours 1:30 and 6:00 *Barcelona & Modernity* 

Film 6:45 *The Passenger* 

7 THURSDAY

Tour 1:30 *Barcelona & Modernity* 

8 FRIDAY

Tour 1:30 *Barcelona & Modernity* 

Film 6:45 *The Passenger* 

9 SATURDAY

Tour 1:30 *Barcelona & Modernity* 

10 SUNDAY

Winter Lights Lantern Festival Ends

Film 1:30 *L'Auberge Espagnole* 

Around Town Performance 4:00 at the Shrine Church of St. Stanislaus. *Le Mystère des Voix Bulgares* 

12 TUESDAY

Tour 1:30 *Barcelona & Modernity* 

13 WEDNESDAY

Tours 1:30 and 6:00 *Barcelona & Modernity* 

Film 6:45 *L'Auberge Espagnole* 

14 THURSDAY

Tour 1:30 *Barcelona & Modernity* 

15 FRIDAY

Tour 1:30 *Barcelona & Modernity* 

Film 7:00 *Land and Freedom* 

16 SATURDAY

Tour 1:30 *Barcelona & Modernity* 

17 SUNDAY

Tour 1:30 *Barcelona & Modernity* 

Film 1:30 *Land and Freedom* 

19 TUESDAY

Tours 1:30 and 6:00 *Barcelona & Modernity* 

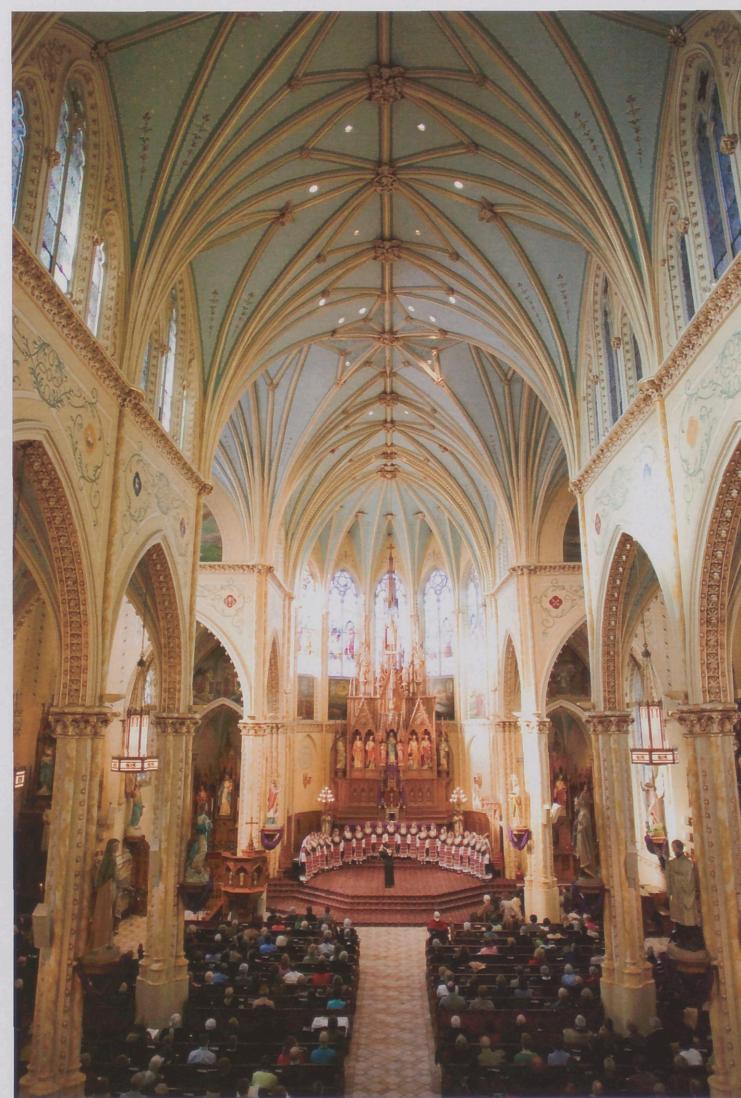
Nia Coffee House 6:00–8:30 at Coventry Village Library

20 WEDNESDAY

Tour 1:30 *Barcelona & Modernity* 

Film 7:00 *Food of Love* 

25 MONDAY



Le Mystère des Voix Bulgares at St. Stanislaus, Sun/10

21 THURSDAY

Tour 1:30 *Barcelona & Modernity* 

22 FRIDAY

Tour 1:30 *Barcelona & Modernity* 

Film 7:00 *Food of Love* 

25 MONDAY

Museum closed

26 TUESDAY

Film 1:30 *Antonio Gaudí* 

27 WEDNESDAY

Tours 1:30 and 6:00 *Barcelona & Modernity* 

Film 1:30 *Antonio Gaudí* 

Film 7:00 *Gaudí Afternoon* 

Food of Love, Wed/20 and Fri/22



 Exhibition ticket required

 Admission fee

 Reservation required



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Cleveland, Ohio 44106-1797

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Exhibitions



Barcelona & Modernity:

Picasso, Gaudí, Miró, Dalí

Through January 7, 2007

The first exhibition in North America to examine a remarkable 71-year period (1868–1939) when Barcelona transformed itself from a city of provincial culture into one of the most dynamic centers of modernist art and architecture in Europe.

Presenting sponsor

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CMA @ Hangaram Art Museum

December 22, 2006–March 31, 2007 at the Hangaram Art Museum, Seoul, Korea

From Monet to Picasso: Modern Masterworks from the Cleveland Museum of Art

Masterworks from Cleveland's collection of Impressionist and modern paintings continue the world tour of Cleveland collections to museums around the globe.



CMA @ Montréal

Through January 21 at the Montréal Museum of Fine Arts, 1380 Sherbrooke Street West, Montréal, Quebec, Canada H3G 2T9

Girodet, Romantic Rebel

The CMA-organized exhibition is the first to celebrate the dramatic oeuvre of Anne-Louis Girodet (1767–1824).

Selected Loans



CMA @ Oberlin

Through December 17. Oberlin College's Allen Memorial Art Museum hosts American portraits by Benjamin West, John Singleton Copley, and Gilbert Stuart.



CMA @ MOCA Cleveland

Richard Long's *Cornwall Circle* is on view in the appropriately circular corner gallery at MOCA Cleveland through December 30.



CMA @ The Frick Collection

Through January 28 at the Frick Collection, 1 East 70th Street, New York, NY 10021. A selection of 13 old master paintings from the Cleveland collection visits Manhattan.

ABOVE FROM BARCELONA!

Josep M. Jujol. Lamp from Mañach Workshop, c. 1916. Iron and colored glass, 40 x 64 x 90 cm. Ajuntament de Tarragona Teatre Metropol, Tarragona. Photo © Cuixart.com

COVER: CMA PAINTING AT THE FRICK

El Greco. Holy Family, c. 1590–95. Oil on canvas, 130 x 100 cm, Gift of the Friends of the Cleveland Museum of Art in Memory of J. H. Wade 1926.247.